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&c., and the various kinds of tombs in which the mummy was preserved, will find his curiosity satisfied by a competent authority. In this portion of the book the account of an Egyptian funeral is specially to be commended as a very vivid picture of Egyptian customs concerning the dead. But, beyond the scope suggested by the title, the volume contains a brief history of Egypt, a list of Egyptian dynasties and the dates assigned to them, a list of nomes of Upper and Lower Egypt, the cartouches of the principal Egyptian kings, a catalogue of Egyptian divinities and sacred animals, a long excursus upon the Rosetta stone, and a list of common hieroglyphic characters and determinatives. The book, therefore, is a handy book of reference, and especially useful as an introduction to the Egyptian departments of European museums.

A. M.

F. E. PEISER. *Die hetitischen Inschriften, ein Versuch ihrer Entzifferung.* Nebst einer das weitere Studium vorbereitenden, methodisch geordneten Ausgabe. pp. 128, 4to. Berlin, 1892.

Many attempts have been made, by Sayce, Ménant and others, to decipher the Hittite inscriptions. This work differs from that of his predecessors, in that he follows a very definite method, namely, that which led Grotefend, at the beginning of the century, to decipher the old Persian cuneiform inscriptions. Besides the bilingual inscription of Tarkondemos, and a second in the Ashmolean Museum, Oxford, there have proved useful a number of impressions of seals with Hittite characters brought from the palace of Sennacherib. As similar contemporary Assyrian seal impressions present the names of princes, the same seemed probable here. Recognizing that some of the seals began with the same characters with which others ended, he reached the conclusion that we have to do with the names Kuštašpi and Pisiri, princes of Kummeh and Gargamiš, and powerful neighbors of the Assyrians. Peiser's supposition, that in the Hittite, like the Egyptian, signs representing a closed syllable were repeated by signs of simple syllables, seems probable, but his comparing the Hittite with Turkish is, to say the least, premature.—P. Rost in *Berl. Phil. Woch.*, 1893, p. 696.

HENRY WALLIS. *Typical Examples of Persian and Oriental Ceramic Art.* London, Lawrence and Bullen, 1893.

This work, when complete, will comprise twenty-five parts, of which only a few have thus far appeared. Each part contains two chromo-lithographs from paintings by the author, as well as a text with additional illustrations. The object of the work is to present specimens of Eastern ceramics, with their dates, and if possible their

signatures and marks, enabling amateurs to identify what pieces they possess or desire to purchase. The author is chiefly interested in Persia, but Damascus, Rhodes and Cairo all receive due consideration, as well as the other great centres from which the most beautiful specimens in the public and private collections of Europe have been derived.—*Revue des Études Grecques*, April-June, 1893.

### CLASSICAL ARCHÆOLOGY.

HEINRICH BRUNN. *Griechische Kunstgeschichte. Erstes Buch. Die Anfänge und die älteste decorative Kunst.* München, 1893. Verlagsanstalt für Kunst und Wissenschaft.

It has been known for some time that the Nestor of Greek art criticism in our day had in hand a general history of the subject with which his name is inseparably connected, and toward which his contributions have been fundamental and lasting. His *Geschichte der Griechischen Künstler* has been a classic for more than a generation, and when a second edition appeared some four years ago, without change, it was felt that the subject needed supplementing at his hands by a complete history of Greek art, in order to marshal the immense additions of the last twenty years in regular progression and subject them to his masterly criticism. This task had actually been begun some two decades ago, but the discoveries that have come to light so thick and fast have rendered revision continually necessary, especially in the earlier portion of the work. Even now the author does not claim to be writing a complete and exhaustive history, but simply to be laying the necessary foundation for a reconstruction. This he feels it incumbent on him to do, that his life-work may be set in order and he may not leave it to be misused or misconstrued. Simultaneously with his celebration of the fiftieth anniversary of his Doctorate, the first part of this work appears, and the rest is promised in quick succession, being already fairly completed. We express the fervent hope that nothing will prevent the author from seeing it through the press and setting the seal of his own hand upon it from beginning to end.

The part which lies before us covers that period of Greek art which precedes the proper beginning of sculpture in the round, and embraces four chapters: first, the art of the pre-Homeric period; second, that of the Homeric; third, the attitude of the Hellenic spirit toward foreign influences; fourth, the strengthening of the Hellenic spirit. In other words, the aim is to review the oldest products of the Greek feeling for art, define their character, and thus to lay a firm foundation for a comparison with the artistic productions of other peoples.